

KERAMIC STUDIO

Vol. XIX, No. 4.

SYRACUSE, NEW YORK

August 1917



S we had announced some time ago there is a new ware on the market which will be in the hands of all dealers by September, which is an American ware, of good shapes, and retailing at very reasonable prices. It is made by the Haeger Pottery of Dundee, Ill. and can be supplied in unlimited quantities, war or no war. It is of course an ornamental earthware, not a porcelain tableware. It reminds one of the Satsuma pottery, but is not creased and has a stronger and interesting yellow glaze. The same ware may be obtained with a green glaze, but the yellow will undoubtedly be the most in demand. It is most suitable for enamel decoration, like Satsuma, and much cheaper.

No American porcelain so far to take the place of the European supply which is dwindling more and more. Very large orders for imported china have been placed by dealers to be filled as soon as the war is over and a big supply of German china will be released as soon as there is freight to carry it. Meanwhile the only thing for china decorators to do is to turn their attention to the decoration of potteries and glass.

Some are trying again American porcelain which would give good satisfaction if properly burned, that is with a firing lasting three hours or more instead of the rush firing done by the average decorator. There is no reason why this porcelain could not be used to advantage, if the manufacturers, who have more orders for their decorated tableware than they can fill, can be persuaded to sell their china in white. The black spots which have given trouble to decorators when they first tried American china are due to too fast firing. This china has a lead glaze and the oils used to apply the colors have a tendency to burn in the glaze if burnt too fast, thus causing black spots. American china manufacturers have no trouble with black spots because they fire slowly. Decorators can learn to do the same.

■ ■

The interest in glass is growing. Many dealers are already taking a stock of glass. By next fall we expect to see practically all dealers in china adding a line of glass to their china. We publish in this issue two illustrations of a few glass shapes on the market. As we said before we will be glad to have contributors submit designs for glass decoration with treatment in glass colors. But any old file of *Keramic Studio* will furnish abundance of glass designs, as simple china designs are also suitable for glass. Glass should not be overdecorated. The simplest decoration, as a rule, will be the most effective. The firing of glass is simply a matter of a little practice. Glassware decorated in a truly artistic way will sell easily. In fact several decorators who have just tried this work and are only beginners in it, write to us that they have no trouble in selling it well.

The important point is to know what kind of glass you buy. Different glasses will need different firings. Many decorators have been disappointed because their first fired glass collapsed in the kiln. Once you know how to fire certain makes of glass, always be sure that you get glass from the same manu-

facturer and, if you try a new make, experiment with it before risking a whole kiln of decorated glass.

■ ■

Mrs. O'Hara calls our attention to some inaccurate statements in a notice on her work, innocently quoted by Mrs. Anita Gray Chandler, in our June number, from an article in the Art World. Mrs. O'Hara was not born until after the Centennial in Philadelphia. The writer of the article confused the Centennial with the Chicago World's Fair. Furthermore Mrs. O'Hara never taught in Montana and has only been in that State once in her life.

■ ■

We hear with regret that the excellent little Magazine, the "School Arts Book" went under with debts of approximately \$25,000. Many other publications may have the same fate, as the war has hit publishers badly, especially Magazines with a limited circulation in special fields. *Keramic Studio* is facing the storm bravely and successfully. It has absolutely no debts, but the publishers and editors cannot afford to buy Liberty Bonds or anything else out of their profits, as there are none. We hope for the best, we think the war will be over sooner than many people think, probably some time this fall and after the war there ought to be a big revival of the china business. Meanwhile we ask our friends to do all they can to push the subscription list and we ask advertisers to support us, even if they do not expect big immediate returns. It is the interest of all, for the best way to help a revival after the war is to keep *Keramic Studio* alive.

■ ■

MY COUNTRY'S FLOWER

A Plea for a National Floral Emblem

(Extracts from *The Ladies' Home Journal*)

Allena Morgan Jones

THREE is one of our flowers that is peculiarly adapted to our requirements for a national emblem. Loved and admired by all; a beautiful, free-growing, native wild flower, blooming in red, in white and in blue, as well as in an infinite variety of other shades and colorings. In woodland and on lofty mountain we find her springing straight and slender in a very elegance of endeavor; friendly with her gayly nodding, saucy flower-bells; brilliant with her scarlets and blues and golden linings; daring in her quest of the most hazardous ledge on which to poise her dainty frame; growing most beautiful in the wild open places, but lending herself gracefully and cheerfully to adorn the cottage as well as the elaborate work of the landscape gardener. Provident, she lays by stores; charitable, she dispenses these; joyous, she disperses gloom. Her every grace is emblematic; her character is inspiring.

She was first given the Latin name *aquilegia*—from *aquila*, meaning an eagle—by Linnaeus, as, to his imagination, the base of her petals suggested an eagle's talons. When Doctor Prior gave her an English name he called her columbine—from *columba*, meaning dove—because her petals suggested to him doves around a dish feeding—a favorite design of early artists. Columbia, our poetic name, is not from the same derivation, but the eagle and the dove are our emblems of power and peace.

(Continued on page 73)

KERAMIC STUDIO

ANITA GRAY CHANDLER

7 Edison Avenue, Tufts College, Mass.

PAGE EDITOR



AT THE SIGN
OF THE
BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

AUGUST seems to be the month for American women to close their homes and sojourn to some other part of the map than that particular spot where they have spent the preceding months. Some find relaxation in quiet country places by lakes or shore; others are attracted by the lure of larger cities than their own. New York, Chicago, Boston, Cleveland, Washington, each has its share of summer tourists eager to gather a store of information, impression and pleasure for the coming winter. Shops, parks, concert-halls, theatres, art-galleries and museums all contribute something to the whole. No doubt hundreds of *Keramic* readers will visit the larger cities this summer. Don't forget to drop into the art galleries and museums when you go. See as many professional exhibitions as you can crowd in between shopping trips and the movies. Your own work cannot fail to improve as a result. You will go home refreshed, your mind full of new ideas, and your fingers eager to take up the brushes again.

♦ ♦ ♦

A fascinating collection of textiles, pottery, glass, and silver from Mexico is being shown by the Boston Museum of Fine Arts through the summer months. It is lent by Mr. and Mrs. Eman L. Beck, long resident in the City of Mexico.

The Cleveland Museum of Art successfully ended its first year on June 7. Mr. Frederick Allen Whiting, the director, was formerly secretary of the Boston Society of Arts and Crafts. Since the opening of the museum, according to the official report, objects of art and money gifts to the value of \$2,500,000 have been gratefully received. During the year it has been visited by 376,459 persons, averaging 1,032 on week days and 4,333 on Sundays. Needless to say, this is an excellent record which does not require the usual modification in such cases, "for a new museum."

♦ ♦ ♦

In the thirty-eighth annual report of the Chicago Art Institute acknowledgement is made of the following gifts: the Bryan Lathrop collection of Whistler etchings and lithographs, about 400 in all; the Alexander A. McKay bequest of \$100,000, the income for purchase of paintings; and Mr. and Mrs. Frank G. Logan's gift of \$50,000, the income for prizes at Art Institute exhibitions.

♦ ♦ ♦

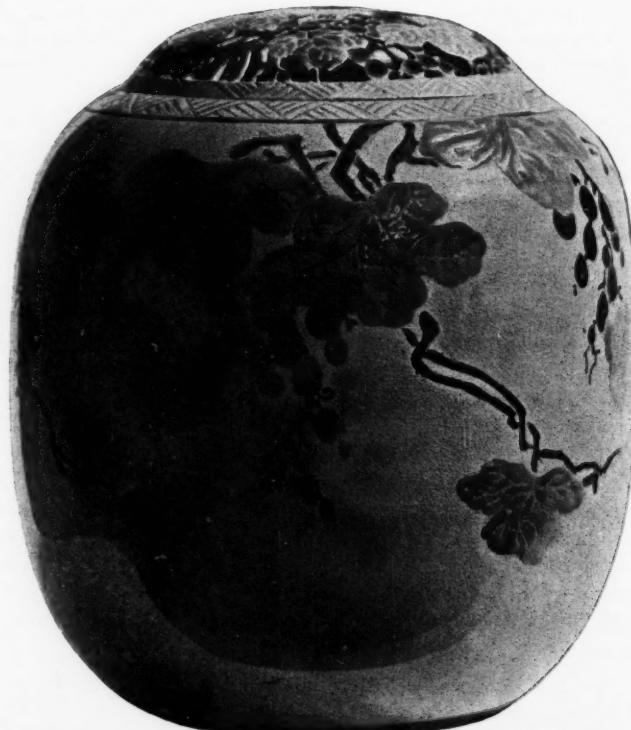
The American Association of Museums met on May 21 and 23, in the American Museum of Natural History, and on May 22 at the Metropolitan Museum of Art, in New York City. One session of the meetings was mainly devoted to

reports on the ever increasing effort to utilize museum objects for the instruction of children in the history of civilization. These reports showed a vigorous extension of the work in New England and New York. Another session resolved itself into a discussion of the best methods of display in art museums. Still another took up the close connection of the museum and the artist, also of the museum and the art dealer. It was voted to issue during the coming year a small monthly publication called *The Museum News Letter*, devoted to the interests of all American Museums. The general editor is Mr. Harold L. Madison, Curator of the Park Museum of Providence. The art editor is Miss Margaret T. Jackson.

♦ ♦ ♦

Miss Marie Lehr has been appointed Curator of Prints in the Minneapolis Museum of Art. Miss Lehr, formerly Assistant in the Print Department of the Boston Museum of Fine Arts was given a year's leave of absence last October in order to organize a Print Department at the Minneapolis Museum.

♦ ♦ ♦



Tomita Pottery. 1850. Height 8½ inches. Fine fawn-colored clay, very light glaze. Overglaze decoration vigorously drawn in blue, purple and green. Cover perforated in flower pattern.
(Courtesy of the Boston Museum of Fine Arts.)

♦ ♦ ♦

The graceful Japanese jar of Tomita pottery pictured this month, is very appropriate to the season. It is nothing more nor less than a mosquito-smoker! The Oriental beautifies his humblest pursuits. This jar is not a very early specimen, having been made about 1850, but is singularly beautiful as to line and decoration. The origin of the pottery at Tomita is unknown. However we know that it was abandoned in 1780 and re-established nearly fifty years later. The mark *Tomita* is very rare.

Anita Gray Chandler

**AN APPRECIATION OF THE NEWARK SOCIETY OF
KERAMIC ARTS**

Sara McCampbell

AS the Keramic world well knows, the work of the Newark Society has always been of a very high standard, but at no time in its history has it reached so splendid a plane of artistic development as now. Never before has the work been of such uniformly high merit.

No greater tribute could be paid Mr. Marshal Fry, who has directed the club for the past two seasons, than this wonderfully lovely and distinguished exhibition. That he has been able to inspire the workers with new vision, is strongly evidenced by the results shown not only in the porcelains and linens, but in the flower and table arrangements as well.

There is harmony in the whole without loss of individuality. There is character, without the bizarre; refinement, without insipidity, and a charm and dignity and happiness about the entire exhibit altogether delightful and satisfying. As one noted the carefully thought out linens, which in most cases accompanied the china, one could not help wondering if the members fully appreciated that they were being led, gently and wisely, into that bigger and broader field of "Interior Decoration." Surely no one could work long on lines expressed here in china, linen and glass and not continue his thought, to embrace an entire room and its furnishings.

One would not have the Newark Keramic Society lose its significance and identity, but if, as time goes on, it extends its interests, more and more, in the "Home Arts," it will increase greatly in influence and power.



NORA FORSTER



MARSHAL FRY

NEWARK SOCIETY OF KERAMIC ARTS

KERAMIC STUDIO



GRACE CONDIT

MEDA CASPERSON



Mrs. Manning

Miss Lingley

Mrs. J. Waterfield
Mrs. Everitt Van Voris

Mary Harrison

Miss Ehlers

Fanny Clark

Ethel Wing
Elizabeth Suber

Mrs. F. L. Black

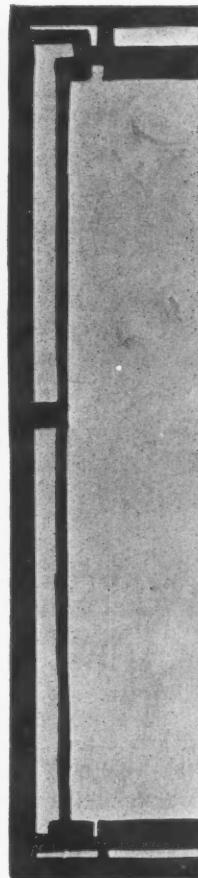
Miss Mosher

Charlotte Kroll

Plates by Helen K. Taylor

Miss Finn

NEWARK SOCIETY OF KERAMIC ARTS



Ends, half of design.

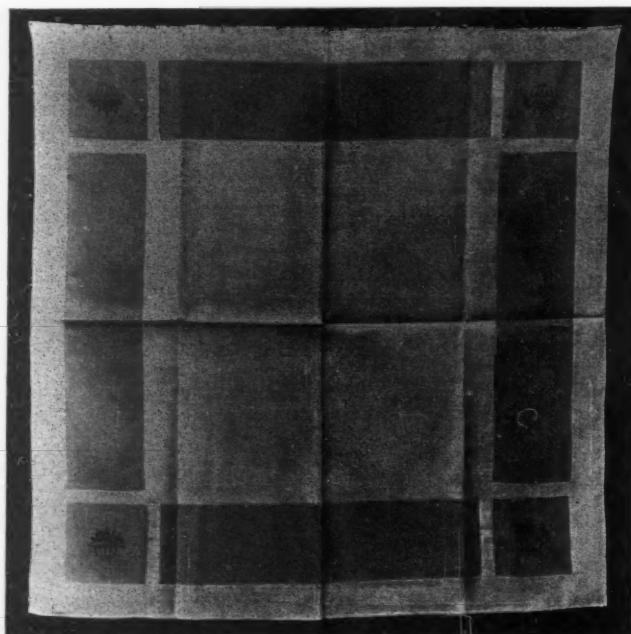


KATHRYN E. CHERRY - PAGE EDITOR
Marina Building, St. Louis, Mo.

**TILES FOR WINDOW BOX TO BE
DONE IN ENAMELS**

(Showing both sides)

BANDS are Night Blue put on twice. Six inch tiles used for window boxes. Outline in Azure Blue enamel. Trunks are Grey Violet enamel. Foliage Oak Brown. Distant hills Lavender. Middle distance Leaf Green. Foreground Grey Green. Shadow on foreground Florentine No. 1. Flowers, vary them with Warmest Pink and Italian Pink. Dark on house Lavender. Light side Jasmine. Sky is Sand. Path, Silver Grey.



THE LINEN PAGE.

JETTA EHLERS

PAGE EDITOR

18 East Kinney Street, Newark, N. J.

AMONG the wealth of beautiful linens seen recently at the various exhibitions were many pieces decorated with wood-block printing. Very little of this has been used in the past few years and when one considers the simplicity of it and the small amount of labor involved it is to wonder why we have not turned to it long ago as it answers our purpose so well in the working out of simple table things. Only the simplest tools are required in the cutting and as linoleum or a prepared block has largely superseded the use of wood, the cutting of the pattern is not half so difficult as heretofore.

The most beautiful effects are obtained by the combination of embroidery with the printing. For instance the center of the floret may be embroidered, the leaves veined with a bit of bright color, or baskets and other motifs touched up in like manner. The whole effect is very rich and handsome and opens up a wide field for those of us who are trying to create beauty and keep to the simple life at the same time. Many questions have been asked as to the durability of the block printing. Any doubts on that score may be set aside for it stands repeated laundering and the colors hold for a long time. Some people "set" the colors before the first washing by soaking the piece in fairly strong salt solution for an hour or more. The cloth shown in the illustration is part of a set for a luncheon service. It is a yard and a quarter square and is made of a heavy soft oyster white linen. It is finished with a very narrow hem hand sewn. Bands of peach colored linen are appliqued to form a border. These are cut five and a half inches wide. The inset squares at each corner are the same dimension. This provides for the usual turn in of a quarter inch.

After carefully basting into place they are stitched on the machine using peach colors for the top and white for the bottom thread. The napkins of the set were cut fifteen inches and the applique consists of a square of the peach color in the center. The napkin is then folded to bring this square on the top. The little basket design with its very simple flowers is printed in soft pastel colors.

The basket is grey with considerable violet. The larger flower is grey blue, the one above it a low toned yellow and

the other a deeper pink than the linen. The leaves are a very soft grey green. The colors used are the ordinary tube oil paints and the medium is one part Japan dryer to three of turpentine. The dryer gives a little more tack to the paint and makes a more even print for that reason. The color is applied to the block by means of a brush, and to expedite matters one for each color where several colors are used.

Carefully measure just where you wish the print to be made and then place the prepared block and give it a firm stroke with a mallet or something of the sort. In the instance of the cloth illustrated such a humble thing as an old fashioned wooden potatoe masher turned the trick. If the paint has been properly applied and the right pressure given you should find upon lifting the block a clean cut impression. The color must be freshly applied for each printing.

The lineoleum blocks may be purchased ready for use but if one is unable to get them a piece of heavy lineoleum may be glued to a block of wood. Place it bottom side up on the block. There is another sort of block which I believe is made of a composition containing considerable cork. This cuts easily but does not make the clean edge that the lineoleum does. One can really do a successful block by using a sloyd knife alone but the addition of one small slant wood carving tool to cut out backgrounds is a great help.

Make an accurate drawing of your motifs on tracing paper and paste it face up upon the block. Then with the sloyd knife which is very sharp cut around all the outline and then proceed to cut out the background. This will leave your design in relief. It is not necessary to cut the background down very deeply. In printing lay a piece of soft material over the table or drawing board under the piece to be printed. It is a help to fasten the work by means of thumb tacks so that it will not slip. In applying the color do not use it so wet that it settles around the edges of the pattern. A good plan is to have an extra piece of linen at hand and to make just the lightest pressure on it with the block first. This will remove any "puddles" and then the print may be made on the other piece with nice clean edges using a good firm stroke with the mallet. Several tryouts have to be made sometimes before a satisfactory print is made. It is better to go about it with extra care than to have a sloppy print.

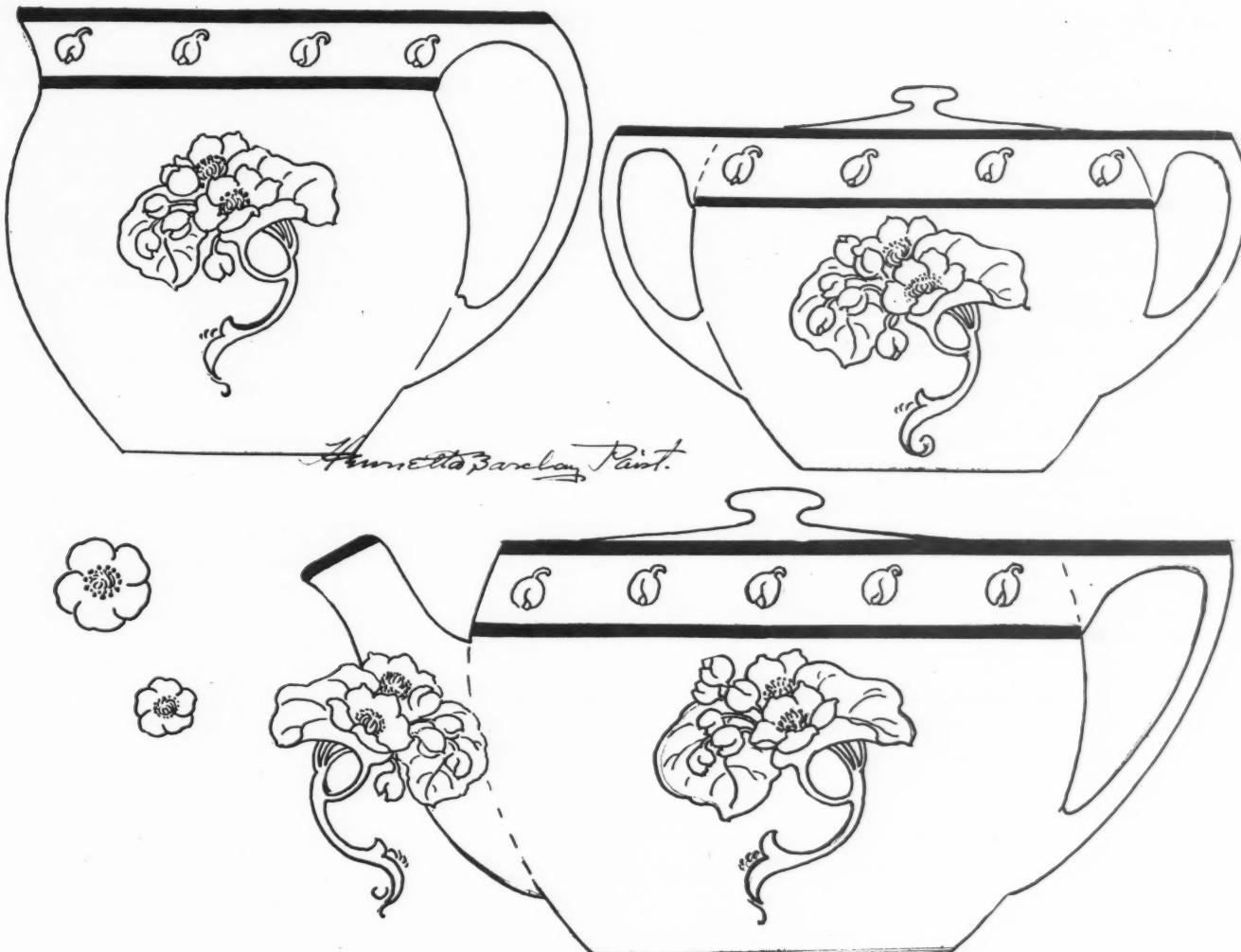
A very successful table cloth and napkins shown with the Newark exhibition consisted of peach colored linen. Upon this were applied bands of deep ivory toned linen. The design was a small running pattern in soft grey printed upon the peach pollen linen just above the hem. The flower form was accentuated by embroidered dots of the peach color. At the corners were round silvered brilliant molds put on by means of snap fasteners and supporting tassels made of long narrow button molds and coral beads.

They really were a beautiful added touch of color to the cloth even though one "low brow" man talked with considerable sarcasm about their being so useful. It can easily be seen that very attractive results may be obtained in this way.

BOX IN SATSUMA (Color Study)

M. Janie Launt

TTREATMENT developed in enamels. For light spots on front wings, eyes and antennae use Orange; on back wings Orange Yellow. The dark spots on the front wings of the butterfly are Blue Green and Blue, with Blue head. The body markings are Blue Green. The body and back wings are Grey with a touch of Orange, the border around the edge of the box is of the same color.



TEA SET, MARSH MARIGOLD MOTIF—HENRIETTA BARCLAY PAIST (Treatment page 64)

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

OUR "PREPAREDNESS"

THIS is the season for study and recuperation for those who are tied to the busy routine of the studio during the nine winter months. Also for the student who has been busy learning the technique, the actual work of producing the finished product.

The Exhibitions are over, and our thoughts are turned forward toward those of next fall and winter and our desire to show something different and worth while will lead us in many directions for inspiration.

As to objects for decoration we have already been forced to turn to the products of the potteries and glass factories. There is an abundance of this former which furnishes practical material for experiment. Glass furnishes possibilities in etching—gold and enamels—but in this field it is to be hoped that the decorators will exercise great restraint. Here even more than on china simplicity is desirable. While this is the season for study in the fundamentals of design, for gathering materials for design, for the study of the principles of design, in fact it is the season of *preparedness*.

We can visit the Museums, the Art Galleries and Art Libraries, the woods and the gardens, make drawings of

plant forms—fill portfolios with these and memoranda of color schemes found in nature.

In years gone by we have hied us to the large studios and have copied under supervision the work of the successful teachers and in the fall have returned home with our spoils and exhibited them to admiring followers. We have depended too much on this sort of inspiration to attract pupils to our studios in town. We have grown in spite of these methods rather than because of them. We have come to see that originality, individuality, counts. We need more leaders. We need more to recognize our own possibilities. We live under a Democracy and are units in a grand scheme. Each has his possibilities and each his opportunity to make himself heard. There is more good talent latent or unrecognized than there is in the limelight. Do not ignore what the leaders are doing but search for the sources of their inspiration and develop your own latent powers. Education means to draw out from within, not to cover with a veneer or even to inoculate. The unusual stress of circumstances calls for unusual exertion on our part. The demand for the new, the unique, calls for original production. This is the season to study fundamentals, collect our material, experiment and develop something which shall be all our own. If necessity is the mother of invention, the next few years should develop a host of inventors and inventions along new lines.

KERAMIC STUDIO

TEA SET—(Page 63)

Henrietta Barclay Paist

THIS little unit can be adapted to any plain shape and is to be carried out in green and yellow with white ground. The single flower units are for top and base of handles and for cover's handles. The creamer calls for three units, the sugar bowl two or four and the teapot five including the spout. The bands are to be in green (flat or enamel). There is a scarcity of shapes in white china but many lovely little sets can be found in pottery from the various factories in lovely soft blues, yellow, green, brown and rose tints. These can be decorated in relief without outlines. These sets usually have the tea tile to match and the little unit shown can be applied in the center.



PROVERBS FOR THE CHINA DECORATOR

Henrietta Barclay Paist

A bird on a vase is worth two in a tree—(especially if the vase is Satsuma and done in enamels.)

It's a wise designer who knows her own design after the china painters have juggled with it.

Learn to make your own designs and it will follow as the night the day—you'll not be tempted to copy those of others.

A china decorator is not without honor except in her own Club and among her own Club members.

A piece of china *whole* is worth a dozen *cracked*.

It's as hard for the china painter's ethics to stand the fiery test as for her products to go through the hands of the "hired girl".

A married artist has to be as agile as a Swiss bell ringer.

Better is a dish with no decoration than one covered up with bad ornament.

China painters indulge too much in that sincerest form of flattery.

As the work is performed the jury is inclined.

Don't count your prizes before they are awarded.

The prizes fall to the just and the near-just.

Hell hath no fury like the unlucky exhibitor at the State Fair.

None but the fair deserve the prizes.

Wrong names on large vases are often seen in public places.

The sauce for the Gander is served in a dish which was painted by the Goose.

As long as the kilns hold out to burn, the vilest china will return.

The china painter paints china though no buyer persueht.

It is not nearly as hard for a china decorator to get into the Kingdom of Heaven as it is for her to break into an established Art Society and the chances are that she'll feel more welcome in the first mentioned place—because Heaven is sure of its reputation and can afford to be a *bit lenient*.

All of the arts may constitute one big family but until recently china decorators had to furnish the dishes for the rest of the family to eat on and eat their meals in the kitchen and then wash the dishes afterward. It is only of late that they've made up their minds that they ought to eat with the rest of the family and are studying company manners so that the family won't be ashamed of them.



FLOWER MEDALLIONS (Page 65)

Adeline More

NUMBER 1—Apple Blossoms—Green leaves are Apple Green, Brown Green, Shading Green. Stems Violet and Blood Red. Flowers Pink and Yellow for Painting.

Number 2—Rose—Paint rose with Pink shaded with a little Mauve. Leaves are Yellow Green and Copenhagen Blue. Basket is Grey for Flesh.

Number 3—Chrysanthemums—Leaves are Shading Green and Apple Green. Flowers Yellow for Painting, Yellow Brown and a little Brown Green.

Number 4—Forget-me-nots—Leaves Shading Green, Apple Green. Flowers Turquoise Blue, Banding Blue. Centers Yellow, a touch of Yellow Red. The buds have a little Pink in them.

Number 5—Hawthorne—Leaves Yellow Green and Yellow shaded with Brown Green and Shading Green. Flowers are Pink. Centers Yellow for Painting and Yellow Brown.

Number 6—Asters—Leaves Brown Green, Shading Green and a little Yellow Green. Flowers Mauve and Banding Blue. The palest ones are Turquoise Blue.

Number 7—Rose—Leaves Brown Green and Yellow Green. Flowers Yellow for Painting, Albert Yellow, Brown Green. Centers Yellow Brown and Yellow Red.

Number 8—Nasturtium—Leaves Shading Green and Apple Green. Stems Mauve and Blood Red. Buds Carnation and Yellow Brown. Flower Yellow for Painting and Albert Yellow, touches of Blood Red.

Number 9—Violets—Leaves Apple Green and Yellow Brown, Green and Shading Green. Stems Mauve and Brown Green. Flowers Turquoise Blue, Mauve and Banding Blue. Centers Yellow and Yellow Red.



Louise McDougall

Annie V. Lingley

Miss Kroll

Mrs. J. Waterfield

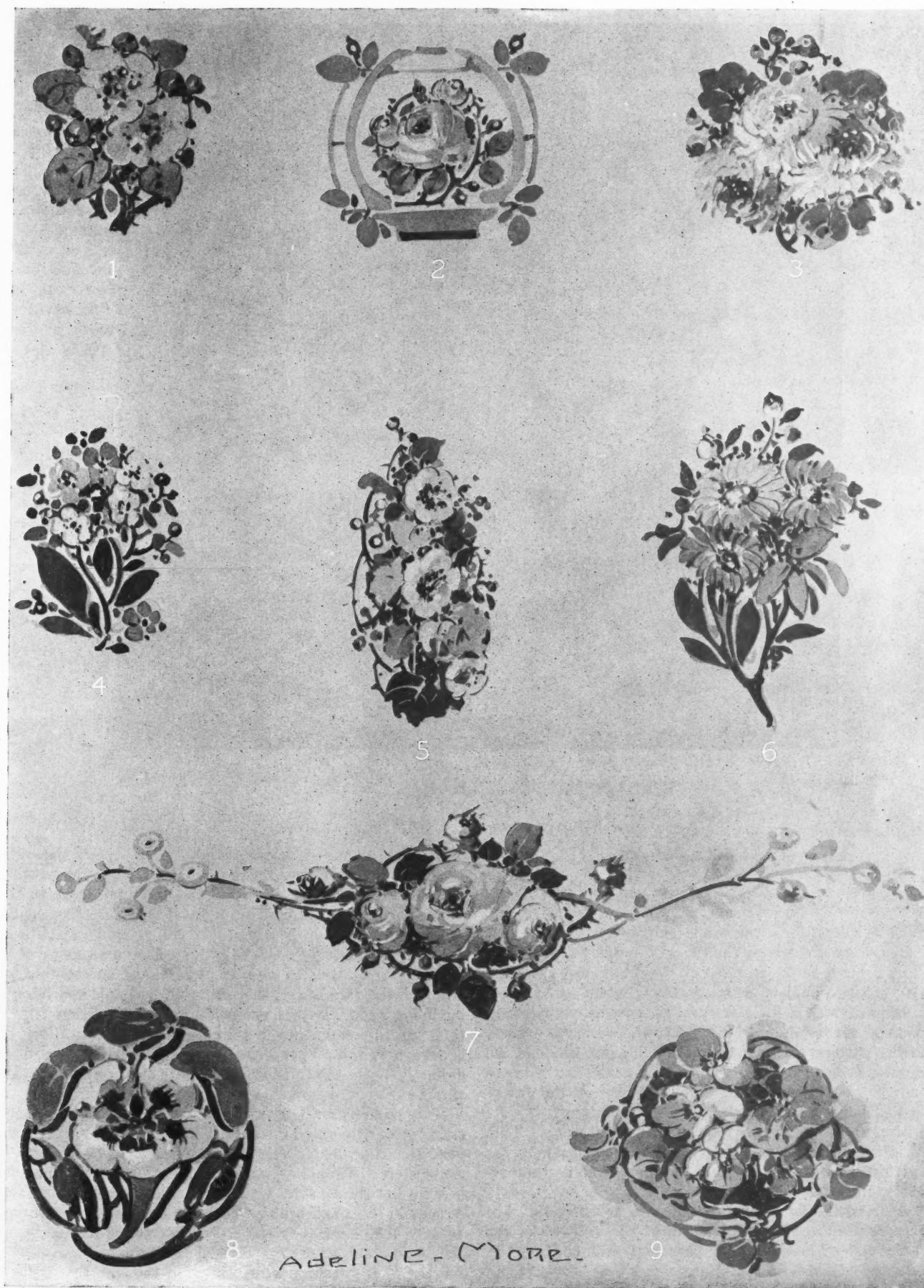
Mrs. Wm. T. Woodruff

Annie Payne Mrs. J. Waterfield

Miss Ehlers

Marguerite Cameron

NEWARK SOCIETY OF KERAMIC ARTS



FLOWER MEDALLIONS—ADELINE MORE

(Treatment page 64)



BIRD DESIGN FOR TILE—MAUD M. MASON

MAUD M. MASON

PAGE EDITOR

218 West 59th Street, New York City

BIRD DESIGN FOR TILE

THE bird design for a tile would be effective developed in lustres, by first toning the tile with a rich golden brown lustre and firing it before painting on the design. A good tint for this purpose would be equal parts of Brown and Orange lustres thinned with a little essence, painted on very evenly with a large shader or padded. After the design is traced, outline the pattern with a delicate ink line just inside of the light spaces, as few lines as will serve as a guide, as the lustre must not go over them. Then carefully clean off the greasy tracing and paint all the darks with copper lustre.

Lustres on these soft tiles require a very light firing. Tiles treated in this manner would be very handsome around a fire place giving a very sparkling and glowing effect as they reflect everything near them.

A color scheme in enamels would also be effective. For this purpose use the Mason soft enamels. Dark Blue for the darks—Lavender Blue plus equal parts of White for lights.

Another Scheme—Black Enamel for the darks, with Emerald Green and Citron Yellow distributed in the bird and wing forms.

IN REGARD TO THE CHINA SITUATION

WHILE some of our workers are experiencing difficulties in obtaining the French and German wares to which they have been accustomed, this fact need not prove to be a source of inconvenience or trouble, as it brings to our attention the possibilities of other wares such as the Japanese and wares of home manufacture. Of the latter I have used many of the large bowls as well as smaller pieces most successfully and although they are heavy, they are usually simple and interesting in form and take both enamels and lustres satisfactorily. As their glaze is soft, they require only a moderate firing. It is always well first to experiment with a small piece in a simple design, in order to acquaint oneself with the possibilities of the glazes before attempting a very elaborate decoration.

In my class at the Fawcett School some of the most interesting pieces decorated this year have been a group of common yellow cooking bowls bought for ten cents at a five and ten cents store. They were good in form and lovely in color, being a beautiful tawny yellow and when decorated in simple designs in black and brilliant colors in harmony with the character of the bowls, they made very interesting pieces.

A very amusing story was told me of the purchase of these bowls. The saleswoman in the shop thought the first purchaser was decidedly over fastidious in the selection of her ten cent bowl, but when a second purchaser happened in and

was equally fastidious, and then a third, and a fourth, and fifth, etc. she became convinced that the young women of Newark had gone quite mad over yellow bowls. These bowls proved real joys however and are very stunning as receptacles for fruit.

Tea sets, breakfast, lemonade or water sets may be obtained in Japanese wares in a variety of colors ranging from an ivory to deep yellow, grey blues, violet etc., all of which may be made most decorative and charming. I have found these wares fire most satisfactorily and are splendidly adapted to soft enamels. Tea sets, cups and saucers may be obtained in the grey crackled ware, as well as fine vases in all sizes. Every one knows of the good things to be had in Satsuma, many beautiful lamp jars and bowls as well as table ware. The Sedji ware will never lose its charm. I have recently seen a set with rose enamel dominating the color scheme which was most interesting. White enamel can also be introduced with good effect on many of the colored wares. The use of all these wares lends variety to our work and it is always an added satisfaction to make the best possible use of the thing at hand.

These colored wares are very suggestive and compelling in working out color schemes in table decorations and suggest the use of some of the same color in table linens in combination with either white or some light toned linen harmonizing with it. Such linens must be daintily made by hand to be thoroughly refined. Bands may be joined by a filet crochet or more simply done with very dainty stitchery. Such linens if not exquisitely made may easily become common and ordinary. We must exercise restraint and good taste here, for is anything more indicative of the gentle-woman than her household linens? We must not however lose sight of the fact that our table linens should be in accord with our wares and with the surroundings. Simple linens in harmonious

colors used with these wares and simply decorated, are most satisfying, but we must not stop there, we must also meet the need for more elegant wares and surroundings by the use of richer textiles and decorations.

So it behoves us not to be discouraged over the present situation, there being no need for such discouragement, but take advantage of whatever presents itself that is good in form or color and suggests an artistic and useful purpose.



SOME GLASS SHAPES FOR DECORATION

Candle sticks and flower bowls in ebony, white, green and blue.

From the Cambridge Glass Works



VARIOUS SHAPES TABLE GLASS FOR DECORATION

From the United States Glass Co.

ANSWERS TO CORRESPONDENTS

M. C. K.—Will you kindly tell me the correct coloring to use on a mulberry Seji Porch Set in O'Hara enamels? I have adapted two designs from the April K. S. and the same coloring could be used for either (?) If I use black enamel line in the border must it be used also somewhere in the design in center of plates?

We are not familiar enough with the colors to be able to give you the names, Mrs. O'Hara would probably be glad to give them to you. Black, yellow, a little bright green and a deeper shade of purple would go nicely with the ware.

2. The black will depend on the design, it usually gives a better balance of color to have it in the design also.

B. H.—I painted a breakfast set in La Croix's Delft Blue. I used only that color on the set, it came out alright, seemed to be fired enough, but she used the plates to serve salad and lemon and the acid changed the color and seemed to take the paint off. Can you tell me the trouble and what can I do with the china?

The color was evidently under-fired. If the color cannot be patched by painting it on, it could be oiled and the dry color dusted on.

There is a new book just out that you will want to read if you are really in earnest about your china decoration. It is Edward Potter's *Douris and the Painters of Greek Vases*, (E. P. Dutton & Co., N. Y.) It is an excellent history of Greek vases, their decoration and the sources of inspiration. The illustrations are unusually beautiful.

KERAMIC STUDIO



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburgh. Home Studio, 52 W. Maiden St., Washington, Pa.

BORDER DESIGN

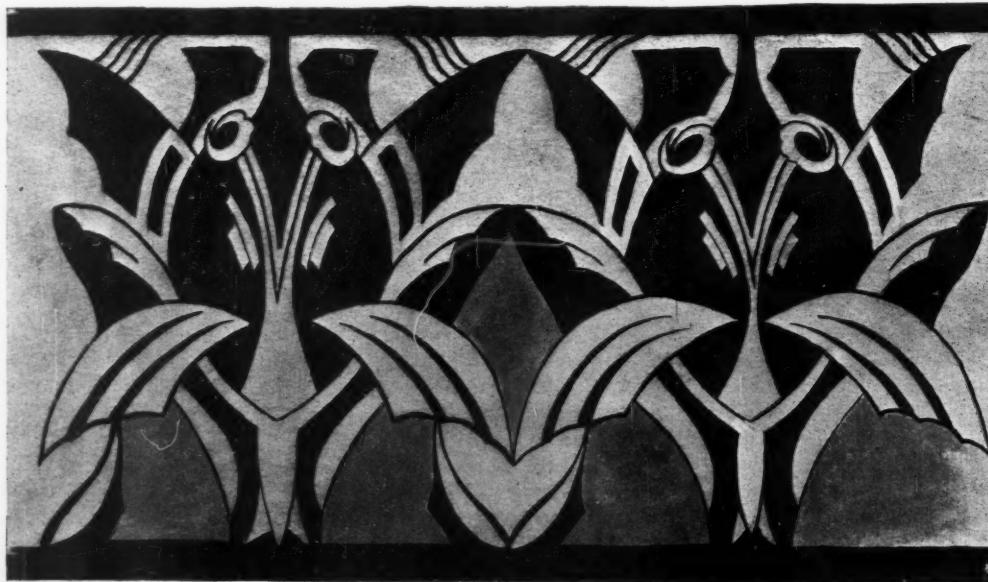
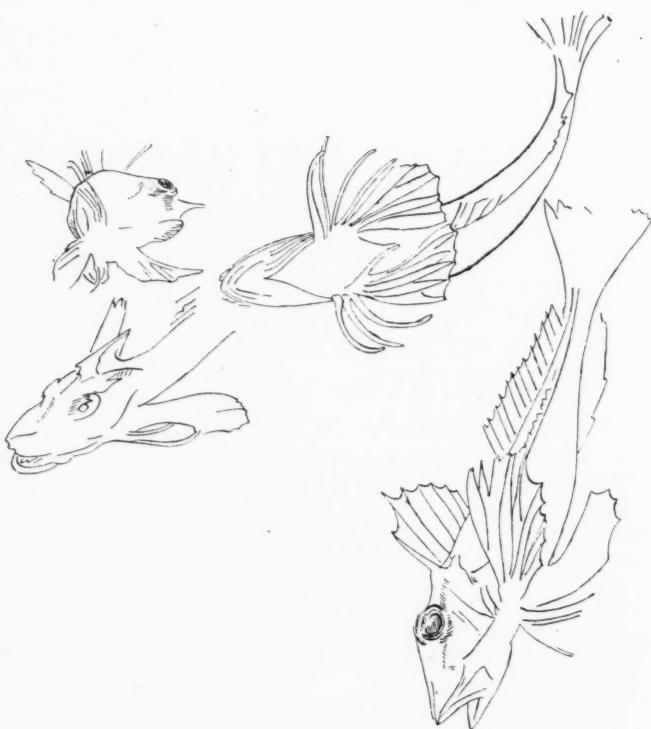
THE motive for this design was the outline drawing of a fish. The unit is repeated six times on a six inch Satsuma jardiniere. The body of the fish, dark blue enamel. Large fins, grey green, striped with red, also the dark portions extending below the stripes. Smaller fins above are brighter green enamel. Upper fins and spaces over eyes, a greyer blue than the body. Band at the top, gold, red, green or dark blue enamel; those at base, dark blue. Eyes red. Middle portion of the body and space between fins, yellow brown. Tea to desired tone. Any color treatment desired may be used.

SHORT CAKE SET, STRAWBERRY FLOWER (Page 69)

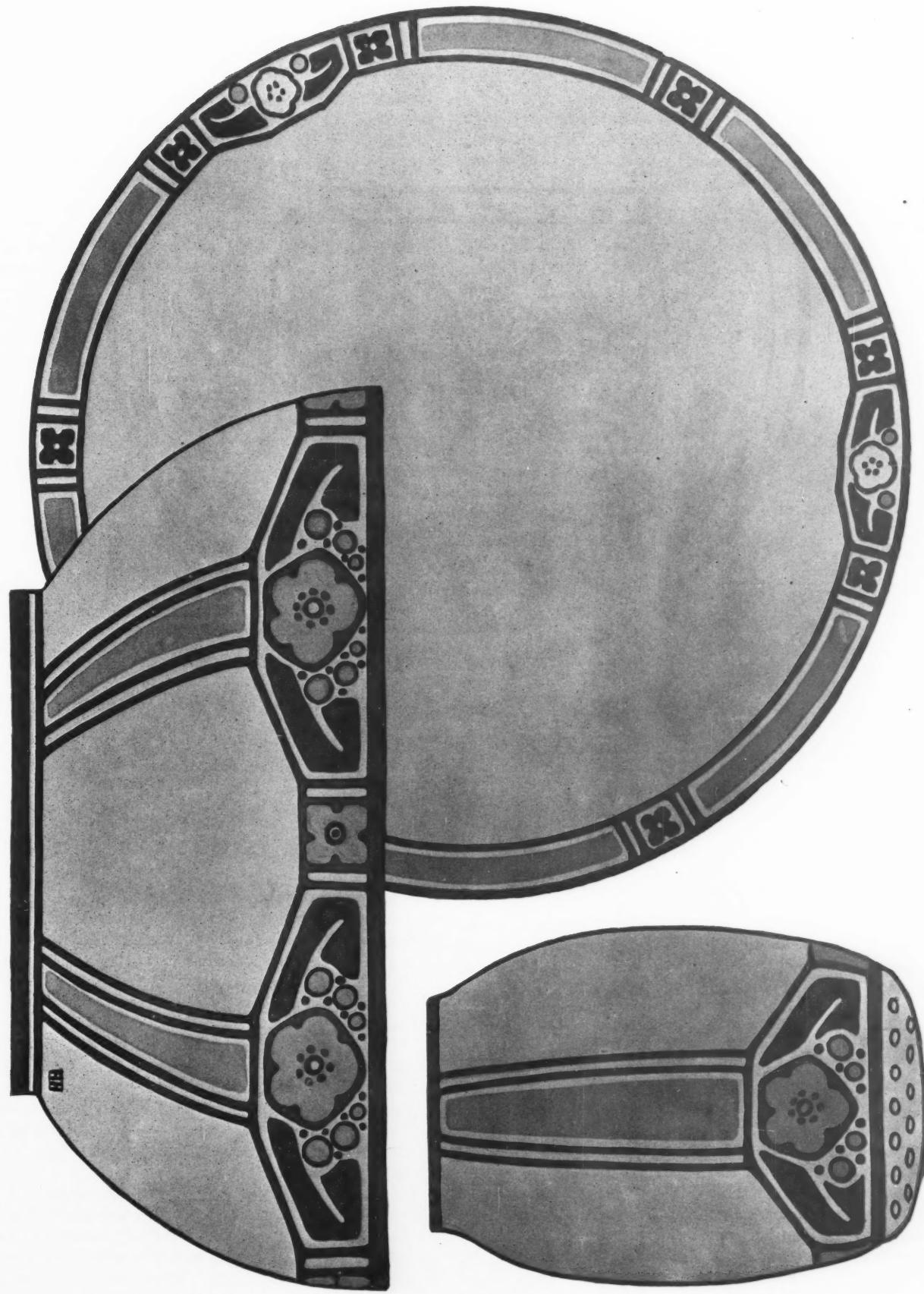
Albert W. Heckman

FLOWERS are a very light Lemon Yellow. Buds are Albert Yellow and dots in center of flower are Yellow Brown. Leaves are Waterlily Green and bands forming structure of design may be painted in with Green Gold and outlined with Moss Green or they may be dusted with four parts Glaze for Green and one part Waterlily Green.

* *

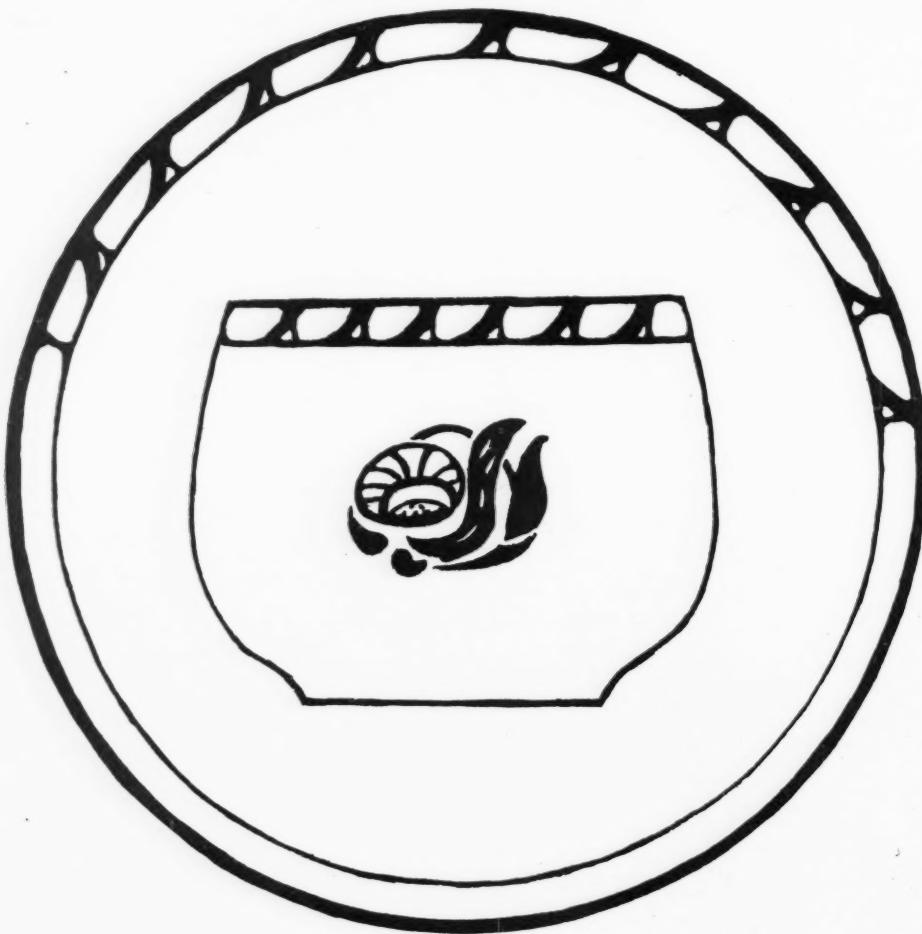


FULL SIZE SECTION



SHORT CAKE SET, STRAWBERRY FLOWER—ALBERT W. HECKMAN

(Treatment page 68)



CUP AND SAUCER—ELISE W. TALLY

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

CUP AND SAUCER

TO be done on Seji ware. Design in borders and stems in medallion are Green Gold. Small light space in borders and outline of flowers are Black Enamel. Large light space in border and leaves in medallions are 3 Grass Green and 1 white enamel. Outside petals of flower are Citron Yellow. Large center space is Orange No. 3.

❖ ❖ ❖

BREAKFAST SET (Page 71)

DIVIDE the plate into 12 parts. To find the center of a plate, take a narrow strip of paper and measure the width of the plate, fold this in half and lay the paper horizontally on the plate and place a small ink mark on the plate opposite the half mark on the paper. Hold the plate in the same position and divide the plate on the opposite direction or vertically, place a mark opposite the half mark again and where the vertical and horizontal marks cross is the center of the plate. Make a tracing of the entire center design and one section of the outer edge design. Transfer the design to the plate according to instruction in previous lesson. Oil the dark grey tone with Special Medium and dust with Grey Blue. Oil the light tone in the flowers and dust with 2 parts Cameo

and 1 part Peach Blossom. Clean off all the color from places where it should not be and paint the black tones with Green Gold.

❖ ❖ ❖

TAKING LESSONS

Ethel Naubert Hamilton

IN arranging to take lessons in china painting (or any other lessons for that matter) aim to be at the studio promptly at the lesson hour. Have you ever waited any length of time for a person? Then have some regard for your teacher. There is nothing that I know of that will give a lesson a poorer start than to have pupils straggle in at their own convenience. I am sure your teacher is never late.

Then be sure to bring your own materials—don't depend on anyone else to bring your paint-rags, silk padder, brushes, turpentine, etc. Don't tell all your troubles to the art class or monopolize the conversation. Some teachers ask pupils to refrain from talking in class except when the subject relates to china painting or subjects closely related to it. This is undoubtedly the ideal system.

Always look for the beautiful in everything. If you find any good colorings in branches of fruit, vegetables, flowers, leaves, etc., bring them to class. Study tapestries, wall-paper, carpets, pictures, cloth, and such diversified subjects for color effects, form and suitability. After finding out the combinations that are most pleasing to you, aim to carry them out on your china. Bring your ideas to your teacher and she may be able to work out a beautiful design for you. Give her big

bunches of flowers often and see how much faster the lesson time goes.

Now we come to the difficult part—the payment for lessons. Charges vary in different localities but a dollar a lesson or six lessons for five dollars (payable in advance) is a moderate price. Before lesson time, inquire of your teacher what her price is and pay her when she desires you to. Some teachers like settlements made at the close of each lesson; this system does away with bookkeeping and the sending of bills. I have heard of people paying twenty-five cents for an afternoon's lesson and I have also heard of people who pay but ten cents for a gold (?) ring.

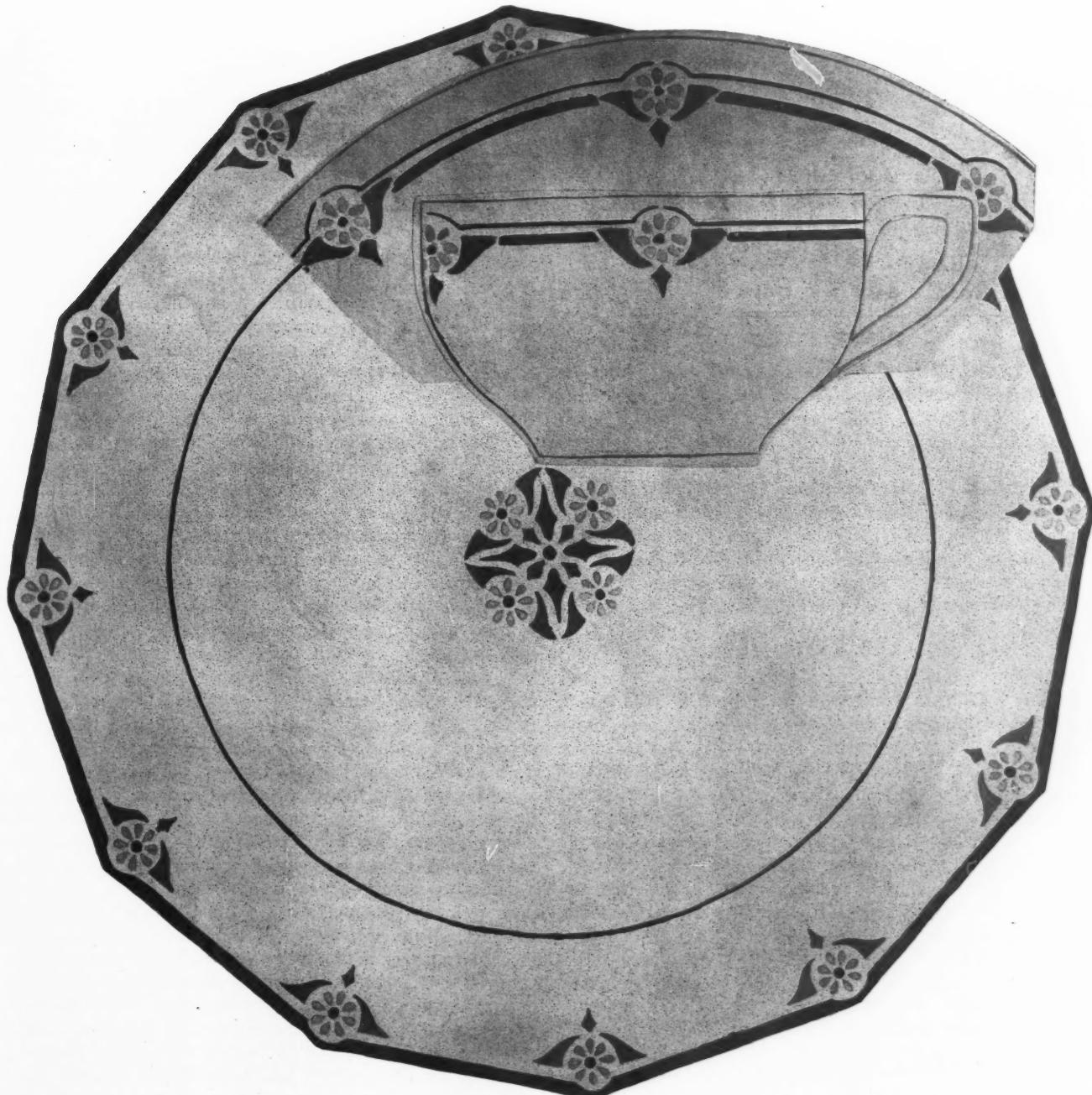
Don't blame your teacher for everything. Most students seem to think that the firing of their china will cover any or all of the mistakes they have made, or that the firer, as she puts

her best efforts into the kiln, can wave a magic wand and accomplish the same result. This is an erroneous idea. All mistakes should be corrected *before* the firing, not *after*.

Be careful not to copy everything you see made in the class. At one time I had five pupils making marmalade jars in oranges all *exactly* alike. This is as tiresome to the pupils as it is to the teacher. Be sure to leave on time. If you are taking a three hour lesson, go when your time is up. If you try to rush part of your work, you will only spoil it, as you will most likely be tired. "Haste makes waste."

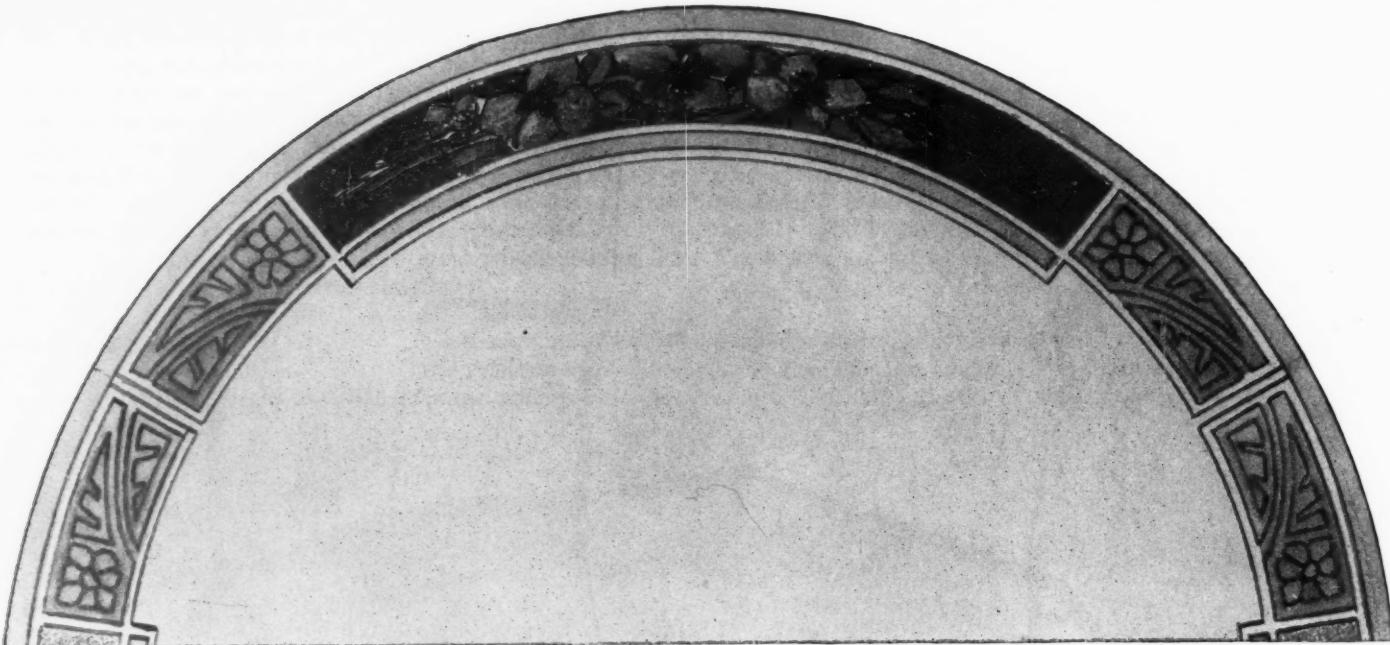
Points Covered

1. Promptness.	5. Pay on time.
2. Own Supplies.	6. Don't blame teacher.
3. Keep on the subject.	7. Don't copy.
4. Study color, form, etc.	8. Leave on time.



BREAKFAST SET—LOLA ST. JOHN

(Treatment page 70)



PANSY PLATE—MAY E. REYNOLDS

MAY E. REYNOLDS - - - - - PAGE EDITOR
116 Auditorium Building, Chicago, Ill.

PANSY PLATE

FIRST Fire—Outline the flowers in outlining ink. The design is outlined in Paris Brown, and the lines and bands are also in Paris Brown. Paint pansies in Violet, and a touch of Best Black, Yellow Brown in centers, the light pansies are in Lemon Yellow, Albert Yellow, Violet of Iron, and Best Black in centers. Leaves in Empire Green with a touch of Violet, lay in background of the flowers in Green Gold.

Second Fire—Dust on the tint over the design with Lavender Glaze using the Special Tinting Oil to dust it on. Pansies are retouched with same colors used in first fire, put on Green Gold in background of flowers. This design can also be done in enamels.

* * *

I AM writing to everyone urging them to subscribe for the magazine if they are not already subscribers, as I think that such an earnest effort as the magazine is making to keep painters interested in the work, the manner in which you are going conscientiously on, and even getting out each month a finer and more interesting *Keramic Studio*, should be appreciated, especially in view of the present conditions and times. All should join with you in making this year, the *season of 1917*, the greatest year in the history of china painting. I think that such a thing could easily be done, as with added stimulus, the very fact that china is not so plentiful as formerly should add new zeal, and a desire to overcome obstacles. If each individual china painter should make up her mind resolutely to do better, and more work, and to interest more pupils in her neighborhood, this could easily be accomplished. When everything is too plentiful, and times are too prosperous it leads to a certain apathy, and people do not make that strenuous effort to accomplish big things, so that the very fact that there is an obstacle to overcome should be the slogan for *new and renewed effort*, which would, if all the decorators pull together, make the year 1917 a record year in this work. I know this has already been accom-

plished by a number of music teachers who have joined their forces and in several cases incorporated here in Chicago, and are having *bigger classes than in the past* and will succeed, indeed have already, in interesting more students to take up the work. Music is very closely allied to painting, and the two go hand in hand so that decorators if they band together can accomplish the same results. Now that many say times are not so good there is more reason for young women, and older women too for that matter, people who will be left to support themselves, to look to it that they learn something practical like the decoration of china which, while homes exist, will always be an every day necessity, and a commodity that being breakable and fragile neeb' constantly to be replaced. There is no more sensible, useful, or necessary study that any woman can take up than the decoration of china, nor one which she can pursue more pleasantly and profitably than china painting. There is more room in the country for good painters than ever before, and all we need are earnest workers who will strive to do the best work that is in them. Never before has decoration not only of china and pottery, but textiles, etc., been so appreciated, and in fact if we look around us we will find that this is the age of decoration, and that foremost in demand and profit, on account of its general constant use, is *china painting*.

The musicians here incorporated companies so that several teachers could pay the rent of one studio, and in this way cut down expenses, then they have a central office in the same building where they have a secretary, and advertising force who are constantly looking up new students; one office of this sort is supported by probably twenty or more music teachers; in this way they all have more pupils and their expenses are not as much as formerly, in fact they are doing better than ever before. You see by all making a strenuous effort what is possible to be done; the china painters in every city could band together and do the same, or at least have meetings so that they could buy china in partnership, and by buying in larger quantity could probably get a better rate, and by getting up exhibits and displays of china, create interest in good work, also by having bazars where the china could be sold they would find a ready sale if the matter were taken up seriously.

MY COUNTRY'S FLOWER

(Continued from Editorial page)

The columbine's flowers are composed of five petals, like tiny cornucopias, suggesting our horn of plenty, and hers deserve that name also. Some have called these liberty caps; and as she is a little goddess of liberty, it is a pleasing conceit. There are five sepals forming a star about her winsome face, which suggests our star of destiny.

She has been called a coquette; but her charming coquetry is for her friends, the bumblebee and the scarlet-throated humming bird, her real benefactors. For them she wears her most brilliant colors, and they in turn bring her the golden pollen in exchange for her nectar stores; no idle play, but reciprocity in its fullest sense. She cannot be called bold, for she seeks the wild places for her habitat. Where other flowers would die, we find her poised, like some brilliant bird, subsisting on little except air and sunshine. She is a flower of the sun, and it has been said that she was a favorite of the lion, the sun-emblem of the ancients.

There are many beautiful varieties of the columbine the world over. But three are distinctly American: the red, *aquilegia canadensis*, found most commonly in the eastern and central sections of the United States; the white, *aquilegia alba*, found in the extreme Western states, eastern California and parts of the Rocky Mountains; the blue *aquilegia carulea*, growing in the Rocky Mountains. This variety is the State flower of California.

She has found her way into heraldic blazonry—her red for magnanimity, her white for innocence, her blue for loyalty.

Spenser, Chaucer, Shakespeare and many other poets have paid her homage.

There is a deep reason for adopting a flower that shall be known as the floral emblem of the United States of America. What are we doing in the arts and crafts for posterity that is purely national?

How the nations of yesterday lived, what they believed and what their aspirations were are largely conjecture; but what they did with their hands—the work of their arts and crafts—has survived; out of stone and marble blocks, with crude tools, but skillful hands and inspired souls, they made some beloved flower to blossom with such exquisite grace that it became a part of their country's history.

Why have the lotus and the acanthus reigned supreme in architectural ornamentation since some sculptor dreamed them into inspiring forms of beauty and mathematical strength? Because the fitness and symmetry of their forms are especially fine in supporting and capping the columns used in imposing architecture; because lesser adaptations of these same units are equally pleasing in interior decoration.

We should encourage architectural ornamentation which is national in expression in our imposing edifices. By them we may be immortalized. I believe this can be accomplished by adopting a national floral emblem for the United States—one that cheers us by her beauty, stimulates us by her character, and inspires a spirit of patriotic pride in our ornamental endeavor. To this end I present Columbia's Floral Gem, The Columbine.

STUDIO NOTE

Mrs. Blanche Van Court Boudinot, of Chicago, has for some time past been located at her home studio 1316 Albion Avenue.

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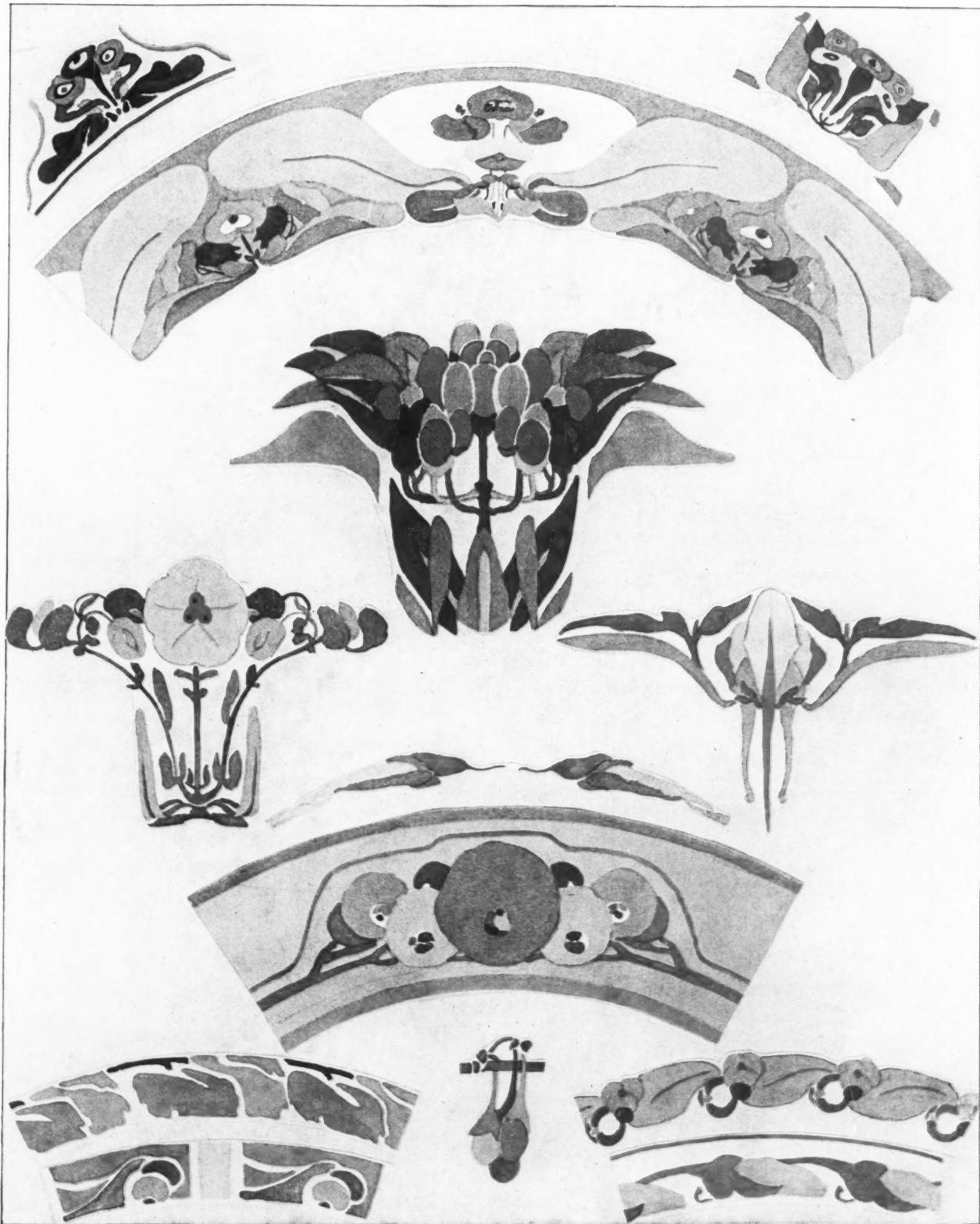
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